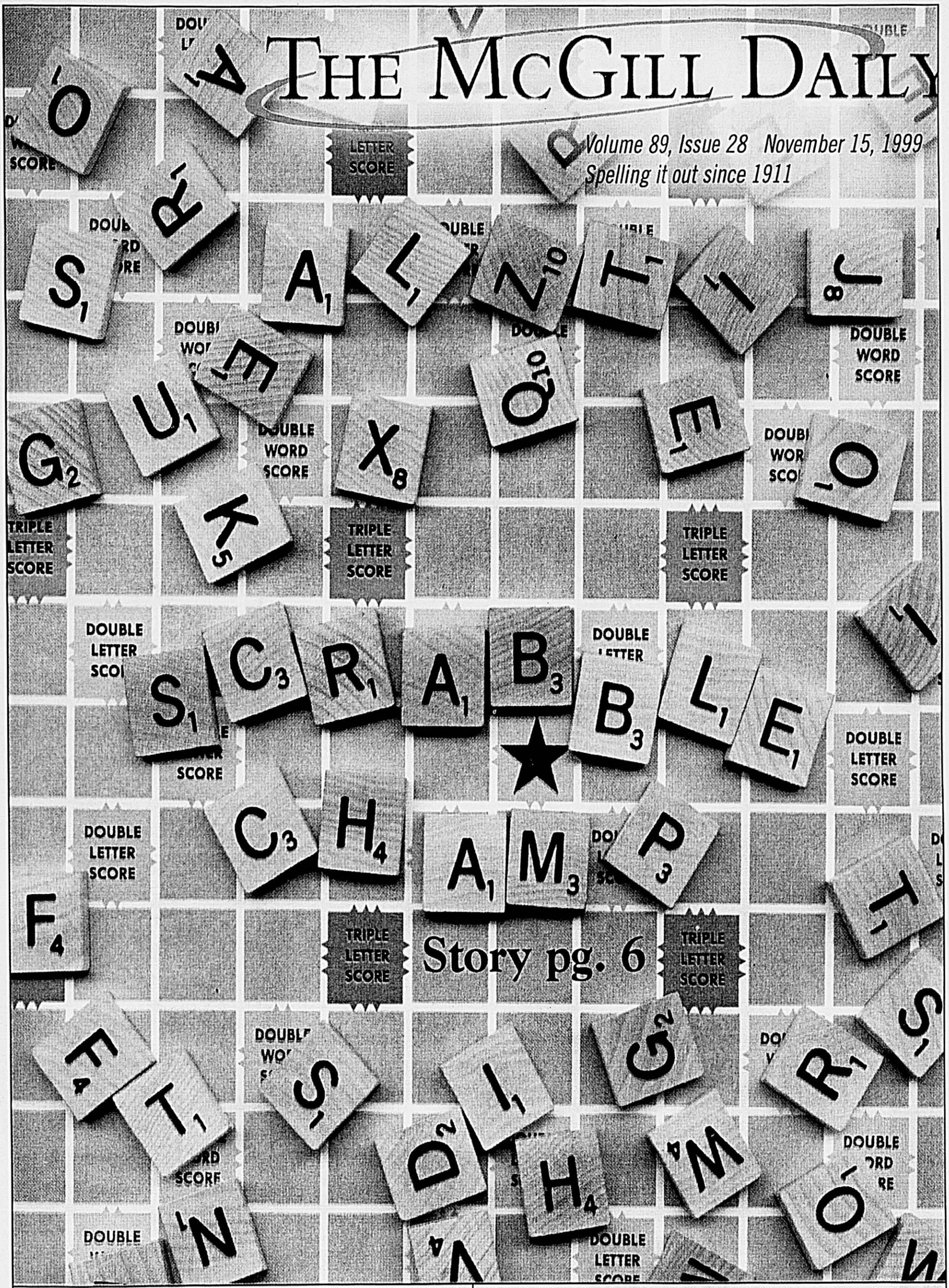
The McGill Daily

Volume 89, Issue 28 November 15, 1999

Spelling it out since 1911



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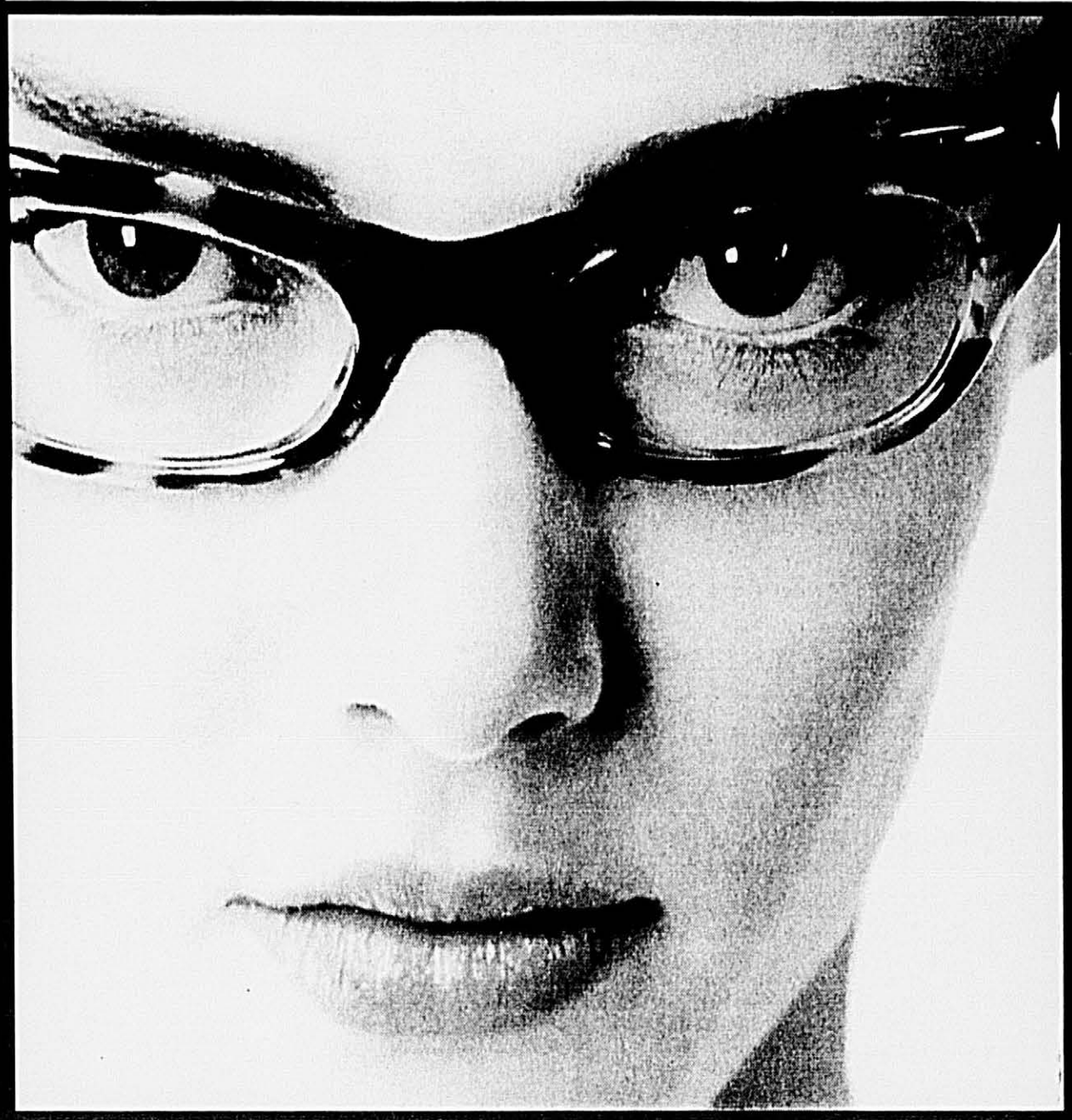
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BRIEFS

FYCC Referendum and Presidential Race

The First Year Committee of Council elections kicked off last Friday alongside a referendum which will determine whether or not the FYCC will have a vote on SSMU council.

The SSMU recently changed its bylaws to allow the first year student representatives to become a committee of council from a mere association, and the results of the current referendum will determine whether this council will actually have a voting representative in the student's society.

Xavier Van Chau, VP University Affairs is committed to giving first year students representation on council: "One of the things I set out to do this year was to strengthen the organization (FYCC). I think that people can now see how effective it can be. And its only fair that first year students have a voice on council. They pay student society fees and it's only fair that they have a vote. Its the whole 'no taxation without representation' thing," said Van Chau.

While Elections McGill can provide literature on why students should vote 'Yes', there is no such information available on why students should vote 'No.' "There is no real 'No' campaign," said Chief Returning Officer Paul Flicker. Most are expecting the referendum to be a landslide 'Yes' victory.

There are four first year candidates running for the position of President of FYCC – Sarah Bector, Andre Legaspi, Mona Nesrallah and Matylda Gawor – but Flicker was not able to make their biographies public at press time. All of the VP positions for FYCC have been acclaimed.

"None of this really interests me," said Emile Frazer, a U0 science student who stopped to read the signs at the voting desk at Shatner, and kept walking. "I doubt I'll even vote cause I don't really care. I think it's hard being in first year and everything, but I really doubt that some student council person could change that. It's kind of good, though, that (if the referendum is successful) first year students will be able to have a real say."

-Jaime Kirzner-Roberts

MSF Monies Sitting in Bank

During last year's referendum, there was much talk about the benefits of the McGill Student Fund. Students were promised more money for libraries, wheelchair access to the student centre, and bursaries galore to needy students.

But as of yet, MSF money has just been sitting in the bank. The MSF is collected from each student to the tune of 76 dollars per year, and although the fund is opt-outable, only 10 per cent of students opted out of paying for the fund, leaving the SSMU with a wad of cash, which they have not yet tallied up.

According to promises made during the referendum, one third of the MSF money is to go towards bursaries for needy McGill students. SSMU President Andrew Tischler has decided to give the bursary portion of the Fund to the Student Aid Office. "No one said that they wanted to change the needs assessment already used by Financial Aid," he said. Tischler currently has no figures about the amount of money SSMU will give to the Aid Office, nor on how many students will qualify for a bursary as a result of the Fund.

Judy Stymest, Director of the Student Aid Office said that little has been negotiated. "Nothing has been finalized," she said. "We're working out some sort of arrangement." While the arrangements get worked out, students needing financial assistance are irritated.

"I don't know what's taking so long," said Marlene Jackson, a U2 English student. "There was supposed to be more money for student bursaries. All I know is that I got less money from Financial Aid than I did last year, even though I need the money as much as last year."

-JKR

Referendum in Peril

Voting to proceed, but results may not be binding

BY ZACH DUBINSKY

This week's SSMU referendum on the subject of adding a first-year vote to Council might not be valid.

A last-minute deal between Chief Returning Officer Paul Flicker and SSMU President Andrew Tischler guarantees that the referendum will take place tomorrow through Thursday, but it remains to be seen whether or not the results will ever be released.

According to the deal, signed just hours before Friday's advance polls opened, the release of the referendum results will hinge on a Judicial Board appeal decision. SSMU is appealing Flicker's declaration that SSMU's constitution is invalid. The board's ruling might not arrive until January.

At the last SSMU Council meeting, Flicker, head of Elections McGill, declared that the electoral authority "does hereby reject Council's resolution to hold a referendum" on the addition to Council of a voting position for a first-year councillor. The CRO then stated that SSMU's current constitution, approved in a referendum last November, never actually came into force. Since the current referendum question seeks to alter a non-operative constitution, Flicker dismissed it for being unclear. His decision, if based on a proper understanding of the constitution, falls within his authority as chief returning officer.

"I rejected the question on the grounds that it was unclear," Flicker said. "Why was it unclear? Because I was uncertain as to which constitution was in force. I'm not sure if [the question refers to] the old constitution or the new constitution."

Flicker said that because his declaration was made at such a late date, "I felt that it was unfair to the exec committee to cancel the referendum outright....I agreed to run the referendum on a provisional basis pending a Judicial Board decision." If the Judicial Board upholds Council's appeal, Elections McGill will release the referendum results. If the board rejects the appeal, "the referendum will have never happened." McGill students will have voted uselessly.

Flicker outlined the three likely criteria for the Judicial Board's decision.

"They are going to decide whether my decision was proper. The analysis will probably be: one, did he have the power to reject the question? Two, if he had the power to reject the question, was this a proper use of the power? And three, if he had the power and this was a proper use of the power, was he correct in his analysis?"

If the board answers yes to all three questions, said Flicker, then his declaration will be upheld and the constitution ruled invalid.

"I feel confident that I can make the Judicial Board understand the argument," he affirmed.

Tischler disagrees. He repeatedly refers to Flicker's interpretation of the constitution as "pure conjecture," and seems frustrated that the process is "taking up the time of council."

"The key is to minimize the disruption to the general activity of the SSMU," said Tischler, "to allow us to focus on what's really important: the representation aspect, the operations and the services, and not a constitutional harangue."

As to the issue of whether the current constitution is valid, Tischler is firm. "It's never been ruled that in fact the constitution is not valid and as such there is no ambiguity as to one or the other as it stands in the current public eye," he stated. "There is one constitution, it is a constitution that was passed and it stands."

The SSMU president said that he had every confidence that the Judicial Board would rule in favour of the society. But despite his assertions that the constitutional bomb "was dropped on us at the last minute," Tischler conceded that SSMU executives knew about the possible problem in September, and have been in contact with SSMU's legal counsel ever since.

The possible results of the debacle are varied. For Tischler, even if the Judicial Board rejects SSMU's appeal, "Life goes on and we can continue. We determine what the situation is." Others say that a rejection would rescind SSMU's letter of agreement with the university, which states that "when [SSMU] violates its charter, constitution, or bylaws," the contract can be found in default. In the latter case, the university might have the right to seize SSMU's assets and place them in a trust fund.

No matter the outcome, first-year undergrads will have to wait at least several weeks before they know if they get a vote on council. And they may never find out.

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FTA Celebrates its Aluminum Anniversary

Guy Stanley discusses how North American free trade continues unfoiled

BY ZARMEENEH RAHIM

Canada's 10-year-old trade relationship with our southern monolith southern neighbour was the topic last Tuesday as Guy Stanley, a professor and senior associate at Université de Montréal's Centre for International Business Studies spoke at McGill's Faculty Club.

In a presentation that focused on trade policy, Stanley put forth what he called the most important question to ask in looking at Canada's bilateral trade relationship with the US. "Why don't you feel richer than you do?" he asked, answering his own question with a host of economic proof of what he called the necessity for liberalized trade.

Stanley argued that as technology advances and companies need to utilize resources which are most cost-efficient in order to be competitive, countries must concentrate on production within their respective areas of comparative advantage. And that means countries need outside sources in order to make a competitive product.

"You no longer have a firm in one domestic market. You have parts of operations in different parts of the world, coordinated to produce top quality products at a competitive price. Therefore, there needs to be economic integration on a global basis or a large regional basis, and borders must be open. This is what the Free Trade Agreement brought about," Stanley said.

World Trade Organization (WTO) talks were stagnating, Stanley says, and while the Americans needed an example of trade agreement success, Canada needed a way to challenge growing US. protectionism. Stanley attributes some of the Canadian-won concessions to the worry that the US would lose all credibility in the WTO talks if they couldn't reach a deal with Canada.

> "There needs to be economic integration on a global basis or a large regional basis, and borders must be open. This is what the Free Trade Agreement brought about."

But Stanley's audience criticized the agreement, pointing to its negative implications for a Canadian dollar that is largely dependent on exports. Are we better off as our currency goes to hell, are we headed towards "dollarization?" wondered the critics.

But Stanley cited two approaches to making money on the FTA: dropping prices or adding value. "Drops in the exchange rate promote doing things the dumb way," he argued. As the dollar comes up, we may move into value-added activities. However, if we do not make adjustments it will result in a loss of market share.

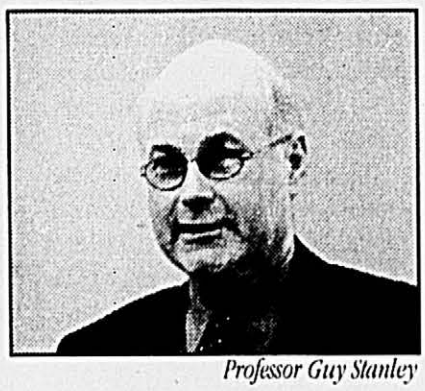
Stanley, who teaches at Université de Montreal, and boasts time spent studying at Western, University of Connecticut, and the London School of Economics has written five books and numerous article on the subject.

And his expertise makes him a leading free trade advocate.

Through trade liberalization, he said, Canada can move away from dependency, become more productive, more efficient, and "make better decisions." "If people lose confidence in the Canadian dollar, we'd give salaries in U.S. dollars," he added.

The question remains though, have Canadians benefited?

The bottom line, reciprocity's critics say, is that while growth in the goods and services sector surpassed expectations, it is questionable whether productivity has increased. By the same token, while unemployment is at a nine-year low, it remains higher than most would like, and experts are divided on whether job creation attributable to the FTA outweighed losses.



Celine Heinbecker

Professor Guy Stanley

The jury, it seems, is still out. We do not seem to be worse off, but Stanley agreed, "we should have done better."

"We are stodgier and haven't moved as fast, so we haven't realized gains," said Stanley.

And with that, he met an audience ready to accept his diagnosis that for Free Trade to work, Canada needs more change, advancement, and innovation if it wants to maintain a solid position in the global economy.

From the Archives

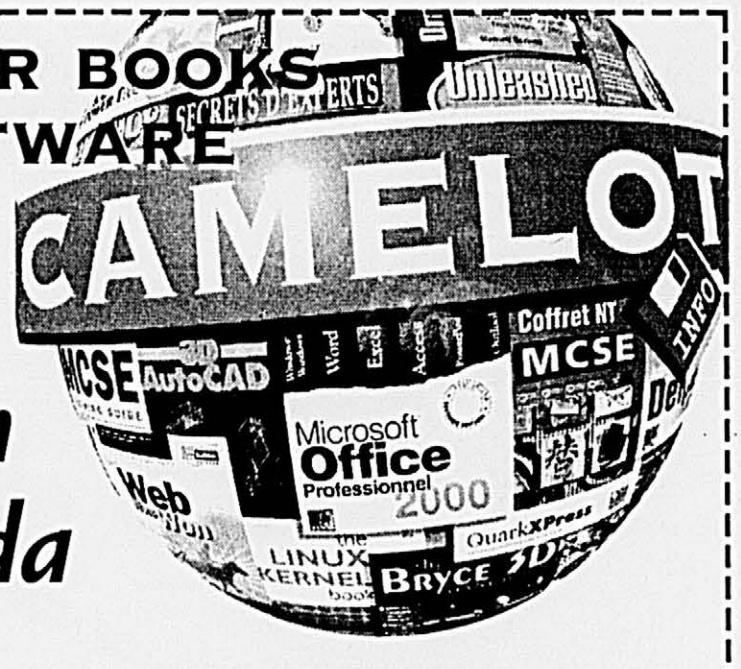
10 years ago: On November 15, 1989, The Daily's Cassandra Hanrahan reported that a new telephone registration system would be in place within two years. "Known as the McGill Automated Registration System (MARS), the system will enable students to register for courses from anywhere in the world, provided they use a touch-tone phone....MARS will eliminate long lineups and tiresome waiting periods connected with September registration."

25 years ago: On November 15, 1974, The Daily's Shawn Leary reported that teaching assistants were pushing for a wage increase. "According to David Douglas, speaking for the Coordinating Committee of the McGill Teaching Assistants Association, the weaknesses and atomization of departmental teaching assistant organizations at McGill threatens to undermine MTAA efforts to secure a 10 per cent cost of living a salary increase for TAs next year....The yearly salary is $3650, well below the cost of living."

50 years ago: On November 15, 1949, The Daily reported that the McGill bookstore would be officially established as a university department. "University officials decided that the bookstore should be operated as a university department rather than a student's cooperative....'It has been laid down as a cardinal matter of policy that any profits will be used by the university directly for the benefit of the students,' said S.H. Dobell, comptroller and executive assistant to the Principal."

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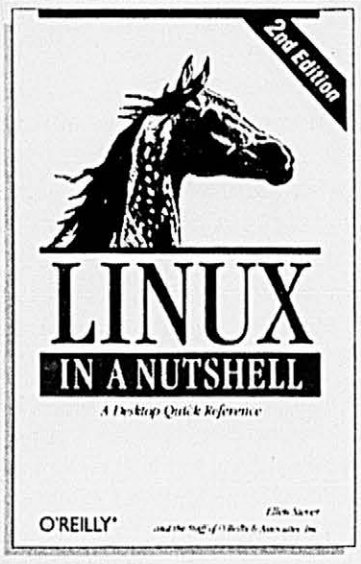
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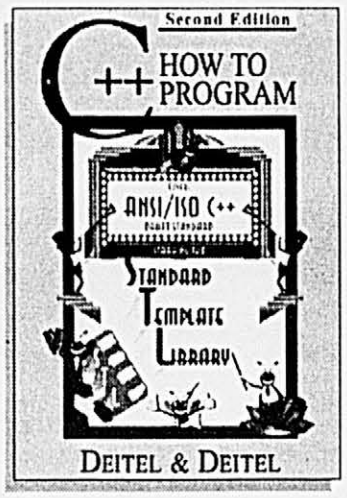


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Letter to the Editor

This letter is in response to Andrew Goldstein's article in the November 8 issue concerning SSMU's reluctance to endorse a letter supporting Pinochet's extradition.

First of all, I must say although I am not an expert on the subject, I am half-Chilean, and not "apathetic" on the issue, so I want to underline some mistakes in Goldstein's article. Pinochet wasn't a president, he was a dictator. And the correct name of the "overthrown" president (who was, more specifically, murdered) is Allende. And Pinochet's arrest was not in 1996 – it was in October of 1998.

I must also point out that there are some students on campus (some Chileans, in fact) who do not support the extradition of Pinochet. Therefore, if SSMU were to endorse the letter, they would be misrepresenting part of our student body.

My question, though, is what difference would be made if SSMU "take[s] a stand against the atrocities of Pinochet" as Clubs and Services Representative Clare Jennings wants? Who is SSMU to stand by human rights principles? This sounds like a matter our dormant Amnesty International should concern themselves with.

Andrea Olmos
First Year Student

The McGill Daily welcomes letters to the editor and comment from readers on our Commentary page. Letters should be under 300 words, while Hyde Parks should be less than 500 words. Please drop submissions off in Shatner B-03 or email them to mcgill-daily@hotmail.com

Hyde Park

Fringey Student Activists, Tory Student Leaders

BY JEFF ROBERTS

The controversy surrounding the recent demonstration held by the Canadian Student Federation (CFS) illustrates all that is wrong with student leadership in Canada. The antics of the CFS and its counterpart, CASA (to which McGill belongs) ensure that students hoping to see federal funding restored to post-secondary education are in for a long wait.

First, let's look at the CFS and its leaders. Naïve but well-meaning student journalists have portrayed them as noble idealists, fighting the good fight for us students. Don't be fooled. Much like many student radicals of the '60s, these people are calculating demagogues incapable of distinguishing the public good from what brings them personal satisfaction. The thrill of dissent and the media attention they receive impel them to employ radical tactics come hell or high water.

CFS demonstrations in themselves raise other concerns. They are a magnet for fringe elements such as hardcore separatists and deranged latter-day socialists. Malcontents of all stripes are welcome to scream, vandalize, and generally wreck havoc under the guise of legitimate activism. Worse yet, CFS leaders are quick to offer moral support to those who get caught.

Consider what happened at the recent demonstration. A "student" smashed a windshield; a cop moved to arrest him; other "students" pushed the cop to the ground and struck him with a placard. Despite their inexcusable conduct, Concordia student leader Misty Mullarkey defended the protesters by claiming that they were driven to it by frustration with educational cuts. Does she imply that two wrongs make a right?

There is a more insidious problem with recent CFS demonstrations – namely that they serve to alienate the students which the group purports to represent. Many of the students who arrive at university are eager to protest cuts to education. Unfortunately, they quickly become disgusted by CFS-style demonstrations. Ultimately, they become cynical with activism in general. Demonstrations can be excellent political tactics and can serve to build student solidarity. When led by the CFS, however, they accomplish neither of these things.

Should we look to SSMU and their CASA affiliates to rescue our faltering education system? Don't count on it. The name of the game for Wojtek, Tischler, and the gang is resume-padding as they use our student government as a fast-track into the upper ranks of the Tory party. As such, they are unwilling to take a strong stand on anything lest it jeopardize their future careers – consider the gutless stance taken by the SSMU executive regarding the Pinochet letter.

Our SSMU executives are bright, articulate, and accessible to students. At the same time, they are creatures of the private school system which makes it doubtful that they will ever understand the importance of accessible public education.

It has been several years since the federal government made drastic cuts to post-secondary education, leaving our universities desperately short of money. As predicted, McGill and other schools have been drawn more than ever into the maw of corporations. As the federal deficit turns into a juicy surplus, there is little evidence to suggest that funding will be restored to education. This might not have been the case had student leaders taken a strong and united stance towards the federal government.

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Comment

The Importance of Email Punctuation: a Cautionary Tale

BY J. KELLY NESTRUCK

Never before in my life had I considered a colon so carefully.

I spent a full 20 minutes staring at it at the very top of the message. Kelly,colon. It was perhaps the first time I had thought about the affective meaning of punctuation, particularly in email. Linguists have become increasingly interested in communication through email. This abbreviated, instant form of discourse has revolutionised the world. Even though I have only been using email for six or seven years, I can no longer imagine life without it. Classes now have discussion listservs. I can email an article minutes before a deadline from across the city. The relationship with my father in Winnipeg has become more personal than it had been with the alternating Saturday father-son telephone call. Because of its brief nature every single character in an email takes on enormous significance. This includes the colon that I found preceded by my name at the top of the email.

Previous emails from this person had begun with Kelly followed by a resounding exclamation point. My, how I savoured those exclamation points, each one echoing throughout my entire body. This correspondent of mine, whose slender fingers I imagine even now gently depressing the Shift key and then caressing the 1, is not one of those who overuses the exclamation point. She is not like others in my database who write valley girl messages littered with smilies like, "Kelly!. I just got a new garbage can! It has a pedal you push to make the lid go up! :) I'm going to Peel Pub later! TTFN!"

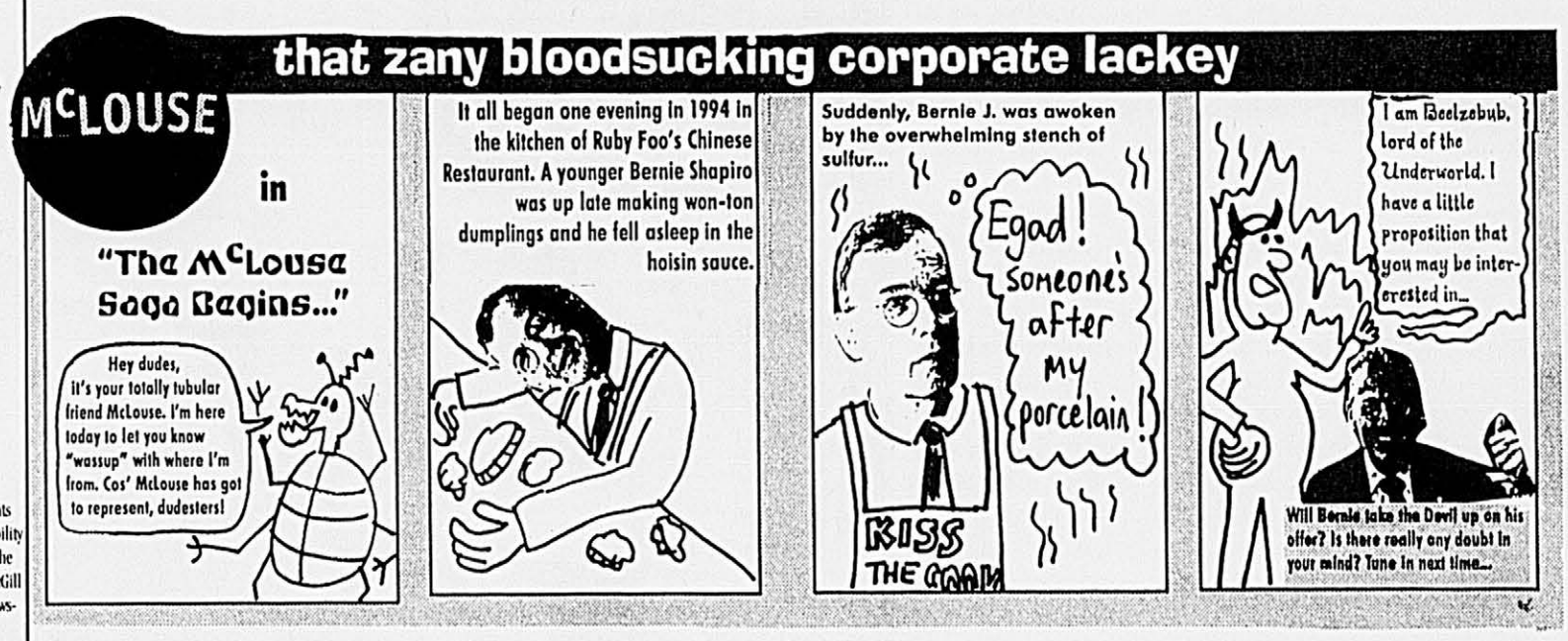
Likewise, my slender-fingered email friend never adopted the punctuation of fakes, phoneys, and ostentatious schmucks: the semi-colon. The semi-colon, while popular outside of the cyber world, should be relegated to formal modes of communication. A semi-colon in an email ("We should meet at Peel Pub; it is finally wet T-shirt night again.") is as out of place as an exclamation point in an essay ("The Miskitu Indians were subordinate to both the Nicaraguan state and the institution of American neo-colonialism!").

Occasionally, when my delicately digited correspondent's heart was heavy with some crisis or another, the exclamation point would disappear after my name. Short messages sometimes had my name followed by a comma. None of this bothered me. The colon however, shattered me. Colons are the punctuation of lawyers, bankers and junk emailers trying to get me to take out a $50, 000 loan over the net. How cold and antiseptic that colon was. Two little bulletholes through my heart.

Then, later in the message, came the ellipsis. There is a world of difference between "We should get together to talk about stuff" period and "We need to get together to talk about stuff" period, period, period. I expected the ellipsis from the colon on down. The cautionary colon foreshadowed what was to come.

And now our relationship is in parentheses, as I await the anticipated appointment to talk about stuff, period, period, period. In person, the only commas will be drawn nervously in the air with her aforementioned slender fingers. The only dashes will be in her stilted, anxious speech. The only periods will be her small, black, intense pupils submerged in her beautiful green eyes, darting away from mine. And as she recedes into the distance, I will be left standing there like an ellipsis.

Two little bulletholes through my heart.



The King of the Word

The Daily interviews Joel Wapnick, International Scrabble Champion and McGill Prof

By David Podgorski

Joel Wapnick is a McGill professor of music education with an unusual passion for the game of Scrabble. His jacket has the insignia of the 1997 world championships etched on it, and his mouse pad bears a picture of a Scrabble game board. Fresh from his first-place victory at the world championships in Australia last week, Wapnick has been bombarded with press coverage. Nevertheless, he seems pleased to talk about the game that has made him famous.

Daily: What kind of honour does the world scrabble champion have? Is this the kind of accomplishment you can brag about f50 years from now?

Joel Wapnick: (laughing) I'll be happy to be alive 50 years from now. There are thousands of people who play tournament Scrabble, so it is an honour. It's something I've worked hard for, and I'm very pleased about it.

Daily: So where exactly does one go from being the greatest in the world?

JW: Being "the greatest in the world" is really an accident. There are several professionals in the world who are equally good,

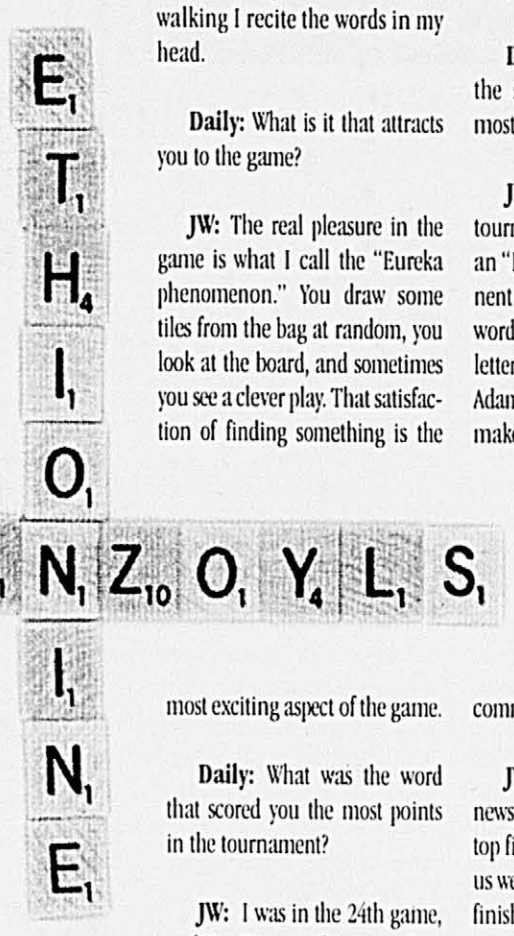


but none of us would ever go around saying we were the greatest in the world. Winning a tournament is nice, but there's a very small difference between the top 10 or 15 players.

Daily: How did you get to be one of those players?

JW: Part of it is experience. I've been playing this game for 24 years. Another part of it is memorizing words. I spend about 2 hours a day memorizing words, but that will probably taper off for a while.

Daily: Is an investment that large worth it?



JW: Is it worth it? I love studying. I practice by going for a walk at night, and while I'm walking I recite the words in my head.

Daily: What is it that attracts you to the game?

JW: The real pleasure in the game is what I call the "Eureka phenomenon." You draw some tiles from the bag at random, you look at the board, and sometimes you see a clever play. That satisfaction of finding something is the most exciting aspect of the game.

Daily: What was the word that scored you the most points in the tournament?

JW: I was in the 24th game, and Ron Zieger – this great player – put a "Y" up in the double word-score row, so I played the word 'Benzoyls,' which covered two double word-score tiles. It was worth 134 points.

Daily: In all your games, what was the smallest word that scored you the most points?

JW: I don't know about me, but at the tournament one player, Adam Logan, had an "I" and an "O" on the board. His opponent Nigel Richards has this incredible word knowledge, so he played his seven letters with that to make "Ethionine." Adam hooked an "M" in front of it to make "Methionine." He scored something like 76 points.

Daily: Has there been a greater response to your victory outside the McGill community?

JW: Yes. I was on the CBC national news, and Peter Mansbridge said that of the top five players in the tournament, three of us were Canadians – first, third, and fourth finishers. There's a certain pride within the country. I don't know how significant all of this is in the long term, but it's very nice to be able to do this and for people to be happy about it.

Daily : Do you worry that being seen as a kind of celebrity who's known for an esoteric skill may damage your reputation as a serious academic?

JW: I don't know about that. When I won the North American Championship back in 1983, the Vice-Principal Academic Sam Friedman sent me a memo effectively saying "Congratulations, this reflects well upon McGill." I've been interviewed in the McGill alumni magazine and the McGill Reporter. My colleagues and my students have always greeted me with favourable remarks. I've always been greeted with an extremely positive response. In a sense it's kind of nerdy, but it does have a wide appeal.

Daily: How quickly can you rattle off your list of words?

JW: I break them down into 20-word lists, and I can recite each of those in about 10 seconds. For example, salidinalangleastragalarrangeadrenalsnarrattatearraign.

Space Moose Comic Labelled "Hate Literature"

By Hannah Scissons

REGINA (CUP) - The controversial Space Moose cartoon has reared its head at yet another Western Canadian campus – this time at the University of Regina.

Space Moose, drawn by University of Alberta graduate Adam Thrasher, has been labelled as hate literature in the past.

When the Carillon, the campus paper at the U of R, began publishing the comic at the end of September, a number of students on campus raised concerns about the cartoon.

Some were also concerned that the Carillon was publishing the address of the Space Moose website.

Two U of R student groups, the Political-Science Students Course Union (PSSCU) and the Feminist Action Committee (FAC), approached Carillon editors with their objections.

These objections resulted in a decision by the Carillon editorial staff to stop publishing the cartoon.

"We felt the cartoons were promoting hate," said one member of the PSSCU, speaking on condition of anonymity.

The student had been told that disgruntled students at the University of Alberta had received threats after complaining about the appearance of Space Moose in the Gateway, the campus paper at the U of A.

"Adam Thrasher's cartoons are homophobic, racist, sexist," the student continued. "None of those topics should be taken lightly."

Initially, the Carillon staff and the complaining students were hostile towards each other, as issues of censorship and free speech came to the fore.

"Everybody went into that meeting on the defensive," said Emmet Matheson, the editor-in-chief of the Carillon. "My main concern at that point was maintaining our editorial autonomy."

Matheson was concerned with threats that some individuals were going to start approaching Carillon advertisers unless the cartoon was pulled and not mentioned in the paper again.

Winter Fedyk, PSSCU president, said they appreciated the Carillon's concerns about free speech, but that Space Moose went beyond reasonable limits and even came close to violating the Carillon's constitution and the Canadian Charter of Rights and Freedoms.

"This is not really about censorship," said Fedyk. "The cartoon creates a hostile environment for homosexuals, females."

Space Moose has caused problems at other campuses in the past.

At the University of Alberta in 1997, complaints were filed against Adam Thrasher with the University discipline officer and Thrasher was found guilty of discrimination. He later won an appeal on the grounds that his right to free speech was violated.

During the same year at the University of Manitoba, editors of the Manitoban made the decision to pull Space Moose. A number of engineering students who enjoyed reading the cartoon packed a student union meeting.

The students, who numbered almost 200 and disliked the paper for several reasons, forced the student council to cut the Manitoban's student levy. The cut, however, was never implemented.

The cartoon, which is famous among student circles for its heavy sexual content, first appeared in the Gateway on October 3, 1989.



The controversial comic

The Void vs. Freud

The Kabbalistic Psychoanalysis of Adam R. Tzaddik showcases interesting dynamic between Jewish mysticism and psychoanalysis

BY ELI BATALION

Amidst all the typical conflicts we come across in literature, the arts, and academia is the conflict between science and religion. Though to many, the conflict of these supposed opponents has already grown stale, (the majority of us expressing a healthy cynicism for both of them), it is a topic which can't help but constantly resurface everywhere, not necessarily because it is a media tool, but because it is relevant to the era we live in, an era in which it seems the trust attributed to science has gained an upperhand on our feelings about spirituality.

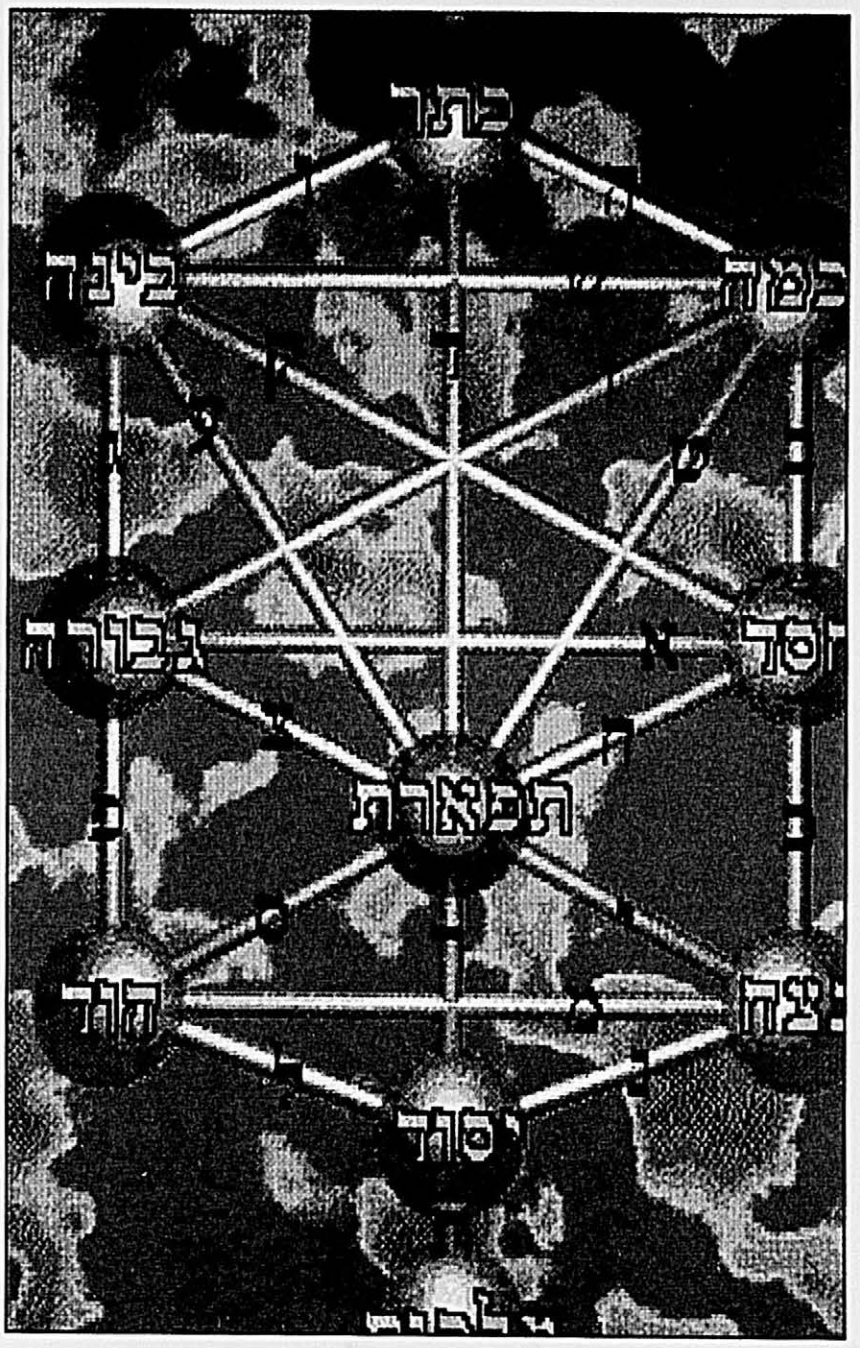
On the other hand, it seems that spirituality is becoming drastically resuscitated of late. Cults are on the rise, doomsday theories are having a renaissance, new age spiritual kitsch can be accessed via the internet straight from the West Coast, and Madonna has publicly professed an interest in Jewish Mysticism, or Kabbalah.

Whether playwright Anton Piatigorsky wrote *The Kabbalistic Psychoanalysis of Adam R. Tzaddik* pre-or post-Madonna is immaterial: it is a fascinating play that attempts to reconcile the religious/scientific gap by weaving the two branches together and accenting their many similarities. The scientific branch is represented in the play through psychoanalysis, the movement of scientific introspection put forth at the turn of the century by Dr. Sigmund Freud. This movement continues to attempt to uncover unconscious forces which cause neurosis and mental illness in people, usually relating the maladies to the development of a child's ego in relation to early events with family members.

The spiritual branch is represented by Kabbalah, a movement of Jewish mysticism which began approximately 1500 years ago with a focus in many ways more akin to Eastern religions than to traditional Judaism, namely a thorough metaphysical explanation of how the world came to be. In comparison to this spiritual superstructure, an individual ego is supposedly of no consequence.

The play approaches the conflict between these two movements in a simple dramatic structure. The set consists of two reclining chairs in what is assumed to be a psychoanalyst's office, in which Adam R. Tzaddik (Paul Fauteux), the proponent of Kabbalah, and his analyst (Terrence Bryant), the proponent of psychoanalysis, sit. Adam begins psychoanalytic therapy after four years of sitting alone in his apartment contemplating the nature of the divine (which he calls the "void"), hoping merely to deal with personal issues – such as his family, which he ultimately feels bear no "weight". In dealing with such a staunch kabbalist, his analyst perceives Adam's spiritual obsession with the "void" as an attempt to block out his true infantile feelings of pain and his willingness to submit himself to therapy as clear proof of his desire to resolve it. Adam categorically denies any such possibility. Both highly intelligent thinkers engraved in their ways, there develops between doctor and patient a relationship of deep ideological antagonism, though it is intermingled with a mutual respect for each other.

Out of this mutual respect, Adam's case begins to take flight. A process of "transference" occurs: the analyst begins to become highly intrigued by the Kabbalistic concepts preached by Adam and taken from the Zohar (the definitive text of Kabbalism). He remarks upon their similarity to psychoanalysis' perception of the individual. Alternatively, Adam, who already began his therapy with much more than a layman's knowledge of psychoanalysis, begins to slowly remark upon how his issues are based upon the tenets of psychoanalysis. The therapy begins to accelerate as the analyst uses references to Kabbalism to explain Adam's issues to him and as Adam incorporates these ideas and uses them to melt his stoic front and confront his deepest emotions. Through this process, a personal history is uncovered which appears to be directly linked to the source of Adam's unease. The analyst grows to appreciate the richness of the Kabbalah, and Adam grows to understand psychoanalysis and develop a new conception of himself, one in which his Kabbalistic beliefs begin to be rejected.



Though clearly a minimalist production, the material uttered by both characters is extremely rich in concepts and metaphors which get one to, like the analyst, and to attempt to solve the puzzle of the play and see the similarities which Piagoretsky has outlined in his work. As a consequence of the incredible depth of almost every line in this play, the play loses some realism. Philosophical points are shot very quickly back and forth in the verbal interplay between Adam and the analyst. But Adam and the analyst should not really be taken as "real" characters so much as advocates of movements, namely Kabbalism and psychoanalysis, through which Piagoretsky stages the debate. Though the winner is not so clear, one must go see the play to figure it out. (You might want to bring both your rabbi and your analyst to help you come to an unbiased conclusion)

The acting in this play is of a very high calibre. Paul Fauteux is very convincing as Adam R. Tzaddik, showing good versatility in his ability to portray both the initially stubborn, somewhat self-righteous Adam, and then breaking him down into a more modest and confused character. Terrence Bryant is very effective as the sensible but not-so-amiable analyst (a good Freudian should be as detestable as possible to his patients). The direction of the play seems to lead to a "spooky" aura, which left me going home in a bit of a shaken-up daze. Contributing quite nicely to this aura is music composed by John Zorn, who's taken a turn from his days of working alongside the likes of Medeski, Martin, and Wood and has put together a moving blend of eery music with allusions to melodic Jewish music.

Taking Stock with Stockwood

An interview with Canadian pop singer Kim Stockwood

BY WENDY WALTERS

HALIFAX (CUP) - Kim Stockwood has a way with words and a unique Maritime charm that would set the world at ease.

Armed with a new band, she attacked the Canadian music scene and launched their first tour in 1995 in Halifax. "My band still talks about that first night," she said with a laugh. They must've had a good time, because that year they returned to the Nova Scotia capital.

In the past four years, Kim has done quite a large amount of growing, both as an artist and as a person. She has done shows everywhere and played with some outstanding performers. She has written with world-famous artists such as Randy Bachman of BTO, who co-penned "Will I Ever," the hidden song on her new CD.

An amazing thing about Kim is that no matter how much she does, she maintains a very down-to-earth personality. "People can do anything they want to, as long as they put their mind to it," she said. "If I can do it, anyone can." She still finds it flattering to know that a university student would have practically killed to get the opportunity to interview her and even a little surprised that I already had her CD.



Yet she claims that her career didn't take off overnight. "No one saw the tears I cried [trying to break into the industry]," she said, while admitting she only really started getting attention after the song "Jerk" was released on her first album. But she also adds that it took two years to make that album.

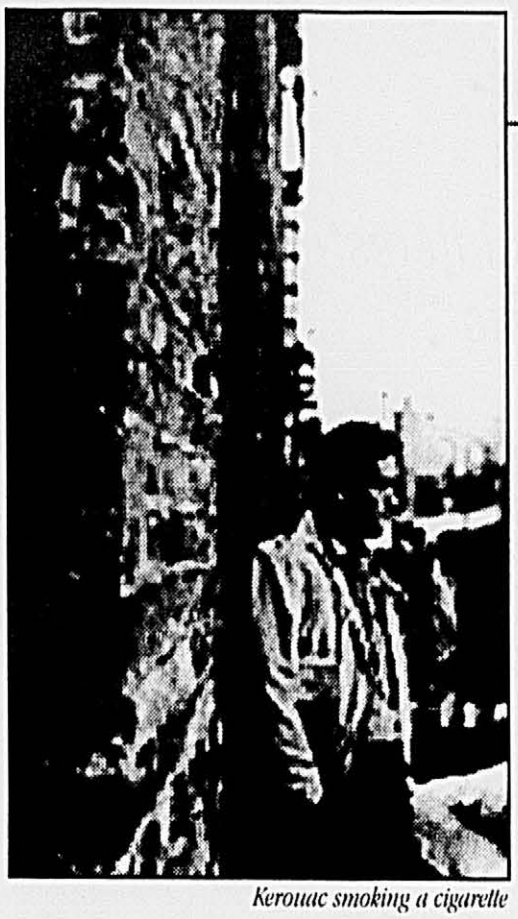
"I have great co-writers and I usually just begin with something honest, it goes from there," she said, while describing how her biggest hits were written on the spur of the moment. She says that she tries to write lyrics that people can relate to.

Kim's shows are amazing to watch. She exerts total energy from the moment she gets on stage until the last encore. Her humour and wit amuse the audience while her stories about growing up in Newfoundland and other anecdotal life experiences send the delightful crowd on their way with something to think about.

Everyone who has seen her live agrees her shows stay with you for a long time. This stage life parallels Kim's personal view on life. She loves her job and she loves performing on stage. "This is my job, I want it to be fun," she said. "It's is my job to make it interesting. It is my job to keep it interesting for everyone, from the audience to the interviewer."

What Killed Jack

Questioning the accepted legacy of the legendary beat



Kerouac smoking a cigarette

BY STEPHEN MCLEOD

So...it's the 30th anniversary of Jack Kerouac's death, and I was all set to brace myself against the barrage of fashionably retro pseudo-tributes to him and the Beat Generation that I expected from the "alternative" press.

Strangely, not much has come.

But in light of my expectations, I had resisted writing about him – I didn't want to have any part in the misappropriation of a sad-hearted idealist as a posthumous pop-culture icon. But ultimately I joined in, hoping to do him some justice.

So here it is, regardless of what's going on with the media: pop-culture killed Jack Kerouac.

Searching everywhere endlessly for sincerity, individuality, beauty, love, and truth – disgusted by the ultimate pop-parody made of the Beat ideals – he died a drunken, broken, right-wing ass. Let me explain: pop-culture takes a unique and intelligent ideological movement, strips it of the style that necessarily accompanies its ideals, and, in effect, sells the image of the movement to those who are "with it" so that they may be spotted in public wearing the style and may themselves be identified as "hip" and "cool."

Soon enough, the market for this style is exhausted, and pop-culture abandons it for the freshest and most profitable movement. The cycle begins anew, as it strips the style from another movement and makes a scene out of it.

That's the market economy of cool.

But of course, nothing ever really begins as a movement. The Beat Generation was, at its most essential, a motley group of social and intellectual misfits, disillusioned and disaffected by the post-war formulation of the modern status quo. The characters at the group's intellectual and literary core were Allen Ginsberg, William Burroughs, Neal Cassady, and Jack Kerouac, who were linked through various connections across the country, but were loosely based within the staunch traditionalist atmosphere of mid-1940s Columbia University.

While Burroughs was mostly involved in his creepy drug underworld, and Cassady lived a blithe, nomadic life of adventure, Ginsberg and Kerouac worked, in the early days, toward "The New Vision" – a mystical, intellectual, and essentialist paradigm intrinsic to their writing. They had wild ideas about subverting the status quo of literary tradition.

Kerouac later used the term "Beat Generation" to define the essence of American post-war society – so it is really a misconstrusion of the term to refer to the more memorably artistic Beats.

And by "beat," he meant so many things about so many people -- the disaffected, the disillusioned, the real unaffected individuals and idealists of the world. But attaching to the term the notion of "generation" was a patent misconception. It implies that the essence he recognized in some of "being beat and down in the world" was a somehow temporal and universal experience shared by all in that time and in that place.

> "The Beat Generation was, at its most essential, a motley group of social and intellectual misfits, disillusioned and disaffected by the post-war formulation of our modern status quo."

He realized the weight of this misconception soon enough.

Now, everyone ought to know that corporate-engineered generational categories like "Generation X" and "Generation Why" are as temporal as they are contrived. So is the pre-millennium pretension of the burgeoning cyber-culture, evidence of which you can find at Media Lounge, Excentris, and any rave.

But what is a constant in all scenes, (through modern times and, I should expect, no less so through Kerouac's time), are those true and sincere individuals who all share in the experience of being beat, who seek some freedom from the status quo and some enlightenment from this existence, who live a unique and heavy life searching for truth.

Anyway, while Ginsberg was smoking dope, slumming around New York, and having his "mystical visions & cosmic vibrations," Kerouac hit the road for several cross-country trips of the US. with Neal Cassady, the historically-elusive-but-otherwise-real catalyst of the group. Cassady was Mr. Spontaneous, and inspired both Kerouac and Ginsberg with his mad and instinctual lust for life.

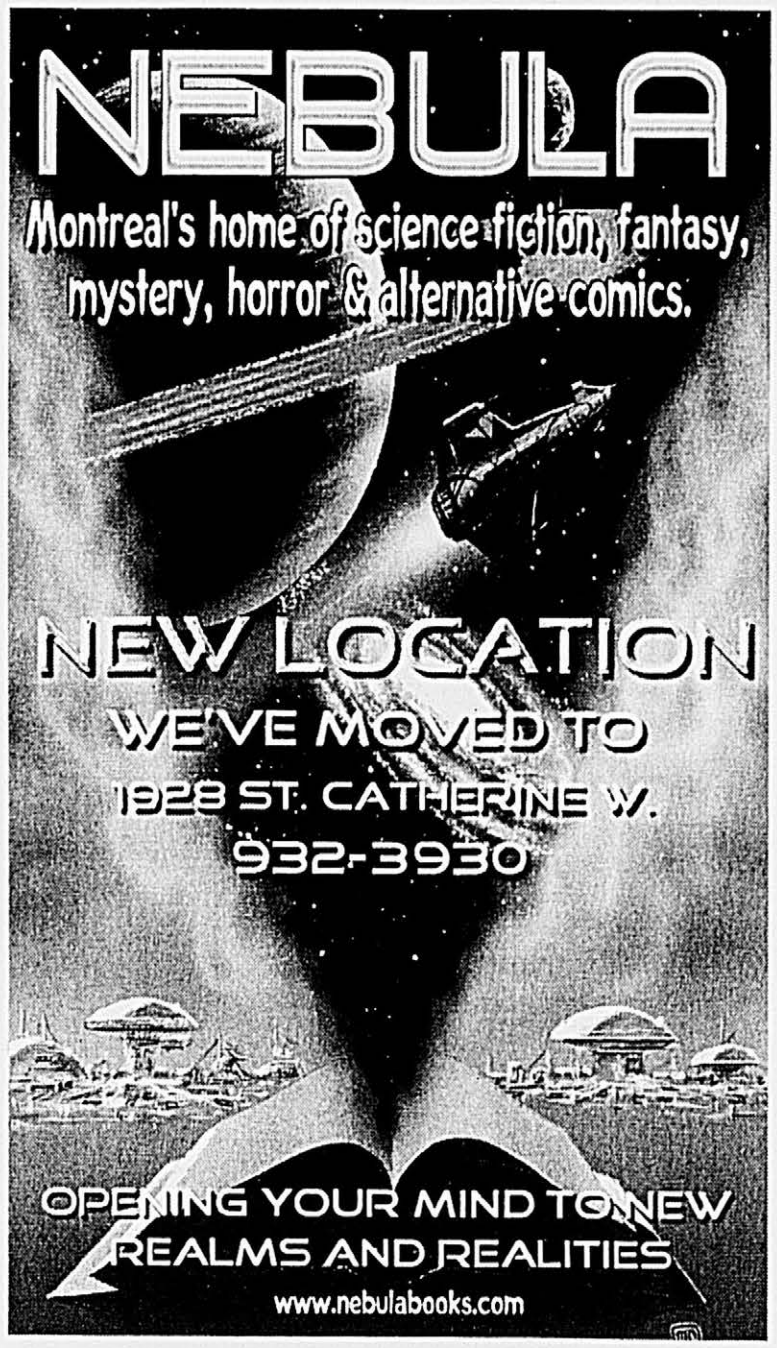
MACES

McGill Association of Continuing Education Students

GENERAL ASSEMBLY

Friday, November 26, 1999,
6:30 pm

3437 Peel St., Lounge
398-4974



Kerouac?



Kerouac (second from left) in his New York days.

Kerouac's *On The Road*, the Beats' big hit, was written during and between these roadtrips.

I was recently asked what the book was about. I said, "freedom."

This was an over-simplification for rhetorical effect, and it was inadequate – really, there are two one-word answers to this question, and they should be treated as equivalent and inseparable.

Freedom

This was the real story of the adventures of Jack & Neal: zooming across the land, digging everyone and everything along the way, Neal's whimsical sexual escapades, Jack's melancholy wanderings, mad scenes in jazz joints, raving all-night mystic-intellectual sessions between Ginsberg and Neal, hitchhiking, stolen cars, drugs, tearing up New York, San Francisco, Denver, New Orleans, and Mexico.

Love

This was also a real love story: Jack's excessive love and empathy for the world, especially the downtrodden and their sweet and oppressed daughters. The most tremendous non-free-standing line I know comes as he and his love have a bittersweet parting in the midst of a Mexican vineyard, where Kerouac recounts: "We turned at a dozen paces, for love is a duel, and looked at each other for the last time."

To hear the narrative voice of Kerouac is to discover and appreciate romanticism, and to glimpse The New Vision. Inspired by Cassady, the voice he found and kept was spontaneous, personal, and essential. *On The Road* is an uncontrived hybrid of poetic prose, imbued with an empathy and an enthusiasm for humanity.

Further, once you figure out the pseudonyms and personalities of the Beats, you can pick them out of the story – the madman Cassady is the madman Dean Moriarty, while William Burroughs appears in New Orleans as Old Bull Lee, and Ginsberg is Carlo Marx in Denver. The story is a reliable window into part of the ideological and episodic evolution of the movement, as well as the complex love-hate need that the Beats had for each other (though Burroughs was aloof so long as he had his junk).

About a decade after it had been written, the "hip" scene, the archetype of modern pop-counter-culture, was born, taking the book as a sort of doctrine, and the style of the movement for its own. With a sudden market for "hip," the book sold madly. Kerouac drew increasingly inward to his oppressive sadness, which rapidly developed into something more like anger. He wrote on and on about his disdain for the "hip" scene in *Desolation Angels*: "And just like in New York or Frisco or anywhere there they are all hunching around in marijuana smoke, talking, the cool girls with thin legs in slacks, the men with goatees, all an enormous drag..."

So Jack recognized that the hip scene was merely a marketable image of The New Vision and the movement that developed from it over the intervening decade, that there was a mass assimilation to the style, and that the Beats had unwittingly provided pop-counter-culture conventions.

And now there was no sincerity. There was no truth, nothing essential, nor intellectual, and there was certainly no freedom.

Just something to wear.

As hip yielded to hippie as the most fashionable counter-culture scene, Allen Ginsberg evolved into a wild and noble political activist, while Jack did such strange things as support the Vietnam War and befriend William F. Buckley, best described in a Consolidated song as the "billion-year-old right-wing ideologue," who I once saw in an interview from the 1960s disparaging Ginsberg to wild applause from his depraved conservative audience.

It's said that Jack took great pleasure in fighting everything the hippies stood for. I say this had nothing to do with his political and ethical convictions, but rather that it was just poor Jack's pathetic and asinine reaction against another suspicious scene.

Eventually he went entirely to pieces. He shut himself up in his mother's house for the last decade of his life, drinking from an endless jug of sweet wine, and playing tragic games with trinkets.

Buried at 47, but dead long before. You see?

So now I think I've done what I can... If you want to do him some justice on this momentous occasion, read *On The Road*, then read the rest of the Beats...and discover the perspectives and ideals that are so long lost in the gloss of pop.

Tie-up

The two other most literary Beats, William Burroughs and Allen Ginsberg, have just recently died. Along with his activism, Ginsberg conceived great epic social/political/sexual poetry, of which the most known (and the best) are *America*, *Howl*, and *Kaddish*. Of course, Burroughs has to his credit several creepy, narcotic tales of underground America, like *Naked Lunch* and Junky, a myriad of sinister spoken word recordings, an appearance in *Drugstore Cowboy* (essentially playing himself), and a curtailed career reinterpreting the *William Tell* act. Other Beat-inspired nutcases, such as Ken Kesey and Timothy Leary, have also thought and done some fascinating things which can be found in the library (with the exception of any work having to do with LSD).

For a comprehensive Beat website with real integrity, hit www.charm.net/~brooklyn/LitKicks.html - it's much less interpretive than this "article."

McGill Writers' Circle
in association with Chapters Bookstore
presents:
A Coffee House
Original Short Story and Poetry Readings
Musical Entertainment including: A Capella McGill
November 19th, 7-11pm
Chapters Bookstore, 1171 St Catherine West
Assistance provided by the Student's Society of McGill University

The last word.
Endnotes is a weekly forum of views on the news.
Mondays in the The McGill Daily

McGill Department of English Drama & Theatre Program
a collective creation by
The Baker's Dozen
The Nose
an inspiration by Gogol
The Daily has a limited number of tickets for this show. Come to Shatner B-07. First Come, First Served!
directed by
Alexandre Marine
staging by
Catherine Bradley
Annick Brisindi
Spike Lyne
Brian Morel
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November
17-20, 24-27
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Arts Building
853 Sherbrooke St. W.
information
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regular $14
student, senior $8
8pm



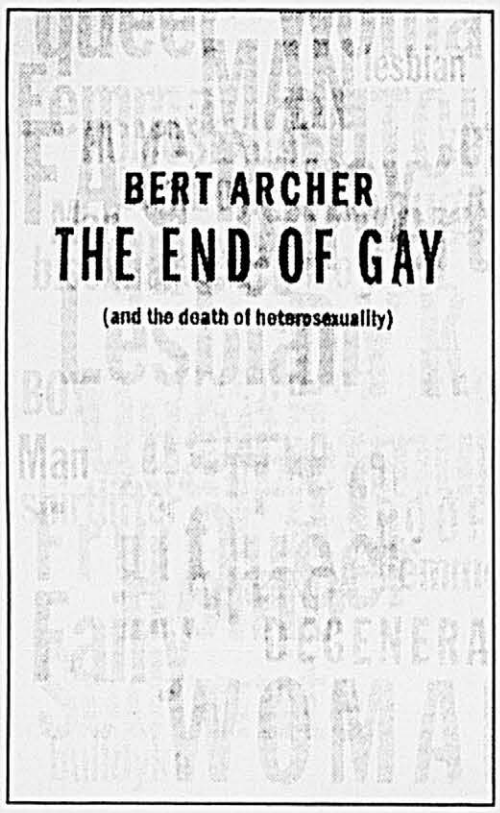
The Bookshelf

Questioning Identity Politics

The End of Gay
by Bert Archer
Doubleday Canada
$29.95
310 pages

Could it finally be the end of gay bars, the end of gay pride parades, and the end of gay magazines?

In *The End of Gay*, author and gay columnist Bert Archer challenges us to question if "gay identity" exists or is of any importance anymore, and if "gay" and "straight" really mean anything at all.



Archer has so far received mixed reviews for his critique of basing identity on sexual preference alone. Ironically, the heterosexual community has been more receptive to the idea of identity deconstruction than the homosexual community, which sees itself as having made too many gains to abandon the cause of complete social recognition of homosexuality.

In his book, Archer explains how historical realities have caused men who have sex with men to define their identity through sex, rather than viewing homosexual sex as an act in itself. Thanks to Karl Maria Kertbeny (1824-1882), the invention of the term homosexual defined "a state of being that hadn't been pinned down before."

Mostly, Archer claims, defining oneself based on sexual acts was a self-defensive reaction to laws which punished men for engaging in "sodomy." This can be traced back to the 1730s in Western Europe, when men committing sodomy were hunted down and executed for their sinful acts. One could be punished for what he did, but not for who he was. In effect, men who had sex with men "could rally around a new concept, a new identity."

As strongly as Archer argues for the historical necessity of gay identity, he just as strongly argues that our contemporary context no longer requires this now limiting definition. Despite the gains of civil rights movements and Stonewall, gay identity is no longer useful in order to reach "life's ultimate end, which is happiness."

Basically, identity politics, which has served generations of people engaging in same-sex acts so well, has limited thought and intellectual advancement. As Archer describes it: "The roots of identity politics...are to be found in a fundamental mistrust of the human imagination."

Archer writes in a very informal, conversational manner which makes *The End of Gay* accessible to all readers. It is far from an intellectual thesis on Queer Theory. This both has its benefits and downfalls.

While the book raises new issues and attempts to deconstruct a very solidified and established adherence to identity politics, its popular, and at times personal tone diminish the strength of Archer's critique. This is apparent in Part One in which Archer claims that "the end of gay" came for him "on a late afternoon in March, 1991, in a small Catholic college in Toronto." This is followed by a story of Archer's friend Vince, a clearly straight individual, who made an off-hand comment about "possibly" experimenting sexually with another man. Apparently, that story is the basis for Archer's entire questioning of the fluidity of human sexuality – not the most convincing statement for a book attempting to refute identity politics and years of possibly misguided gay activism. If one can get past the feeling of reading a lengthened version of one of Archer's weekly gay columns, one becomes aware that the book does present a fairly hefty challenge to a complacent gay community unwilling to question the necessity of its existence and beliefs.

It is too early to tell if Archer's ideas will make a big impact in the gay community at large. This book may become a watershed for all people, gay or straight, in that with whom one sleeps no longer defines what bars one goes to, what brand names one wears, and who one really is as a person.

-reviewed by Kent Glowinski

Events

Monday, November 15th

Jerimy Cunningham will be speaking on "Decorative Style and Ethnic Integration Along the Borderland Between the Younge and Glen Meyer Cultures in Southwestern Ontario" from 12:30-2:00 pm. Leacock 738.

Wednesday, November 17th

The McGill Centre for Applied Family Studies will be hosting a seminar on "Combating Ageism Within Health and Social Service Networks: An Interdisciplinary Approach." Wendy Patrick Room, 3506 University St., 12 pm.

Thursday, November 18th

The McGill Black Students' Network will be holding a general meeting at 6 pm in the cafeteria of the Shatner Building. For more information, email bsn@canada.com.

The Queer McGill Women's group meets every Thursday from 5:30-7:30 pm in Shatner 416.

McGill Amnesty International will be in the lobby of the Redpath Library for the 10th anniversary of the Convention of the Rights of the Child, in an effort to lobby the US to ratify the convention. Drop by to learn more.

Parent Finders Montreal, a non-profit organization for adoptees, birth parents, and siblings, will be holding a general meeting at 2496 West Broadway, NDG, at 7:30 pm. For more information, call 683-0204.

Sunday, November 21st

Temple Emany-El-Beth Sholom will be hosting a discussion with Dr. Allen Sherwin on "Sleep Research, Dreams, Jewish Tradition," at 9:30 am. 4100 Sherbrooke St. West. Phone Jeff Itcush at 342-6252 for more information.

Ongoing

Effusion, a new McGill A Capella group will be holding auditions this week. Wednesday, from 7-10 pm; Friday, from 7-10 pm; and Saturday, from 4-7 pm. To sign up for Wednesday, phone Jon at 398-3010 ext. 00266. To sign up for Friday or Saturday, phone Jenna at 524-6403.

The Queer Line is a confidential information, listening and referral service. Monday to Friday, 8-11 pm. 398-6822.

...endnotes

CSIS hopes Druggies Recycle

Last month a bunch of drug addicts broke into a Canadian Security Intelligence Service agent's car and made off with a top-secret government file, an embarrasing incident which made national headlines only last week. Police tracked down the thieves, but the documents are still missing, and it is believed that this will allow anyone who reads them to identify Canadian counterterrorism and counterintelligence targets. CSIS hopes these dossiers are "rotting irretrievably in a landfill" where the crackheads threw them after finding out just how worthless Canadian state secrets really are. Ideally though, you'd be reading the paper the secrets were printed on right now if the druggies were of the environmentally conscious variety.

- David Podgorski

I love argyle socks

This weekend, I went out and bought a whole whack of argyle socks. Why argyle, you ask? Because, gentle reader, argyle socks are the coolest – cooler than even Darkwing Duck. This has not always been the case. Up until the mid-90s, sock connisseurs avoided any sort of pattern. But now they are back, and this time they are not taking no for an answer. With their sporty diamonds and double sewed toes, I'll be maxing and relaxing in my comfy socks. You'll know when you see me sauntering around campus with a look of satisfaction spread across my mug. My little brother once asked me if there really was a God. I looked him straight in the eye and said, "Kiddo, the existence of argyle socks is all the proof I need."

- B. Franklin Moore-Park

Wear cotton, cuz argyle's rotten

With a looming, biting winter whisper in the late fall winds and snow finally falling on us last week, I can't help but wonder why anyone would be so foolish as to opt for style when picking materials to adorn their feet. The conservative stripe-and-diamond motif that is argyle hardly scream cozy. Quite the contary, they scream "fore" and lead me pining for summer and the links, all the while growing progressively more bitter as the winter wears on. Mark my words, keep close tabs on friends and co-workers that opt for argyle – you'll see them grow grumpy, disgruntled, and by winter's end, completely unrecognizable. Cotton and wool, on the other foot, are for me. Like a toasty fireplace in my shoes, these socks are my salvation come each biting Montreal winter.

- Texas Jon

Grandma's dead!

A survey of 175 undergrads and 106 professors at Southern Illinois University showed that the "My gradmother died" excuse as the most used by students getting out of late penalties on papers and missed exams. The survey also demonstrated that the grandma excuse was the most accepted by professors. So it seems like a safe bet to use the excuse the next time you've slept through a midterm.

According to one professor in the survey, grandmothers are the only ones that kick the bucket.: "In my 27 years, I have never had a dead grandfather – only grandmothers."

- Jason Chow

Referendum Won't Have Happened

This week's SSMU referendum to add a first-year vote to council is mired in controversy. The constitutional debacle stems from shortcomings in the current SSMU constitution. But mostly, it proves two things. First, our Students' Society can't manage to run itself soundly. So how can we expect it to adequaely represent us to governments that mismanaged post-secondary education? And second, SSMU wastes too much time on self-satisfying narcissism, such as the many boring hours during which it debated the makeup of council. Meanwhile, Augusto Pinochet awaits extradition, wars rage in Chechnya and Sierra Leone, and the World Trade Organisation wants to erode the sovereignty of nation-states in favour of the "rights" of multinational corporations. Things might take a turn for the better. Starting with Tuesday's open general meeting, Andrew Tischler hopes to effect a Copernican turn and have council finally take stands on pressing political issues. But with almost half his term already gone, can we expect anything substantial?

- Zach Dubinsky

Scene Locally will return next week in

The McGill Daily

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CD REVIEWS

INTERNAL AFFAIRS
PHAROAHE MONCH
(RAWKUS/UNIVERSAL)



Pharoahe Monch delivers the goods and the realness on his solo debut album, *Internal Affairs*. Provocative tracks such as "Behind Closed Doors" and "Hell," featuring Canibus, emphasize his world of Queens, New York. Monch represents the underground sound that has been on the rise as of late with the success of his label mate, Mos Def. This rhyme-sayer fuses jazz with rap to create "the next shit" that will hypnotize your mind. Monch has been making people think since his past days with one of rap music's revered underground duos, Organized Konfusion. He successfully steps into the limelight with *Internal Affairs*. Bumping tracks like "Simon Says," "The Next Shit" with Busta Rhymes, and "Right Here" are slated for the party scene. Black Thought of The Roots, Common, and DJ Premier also add elements to this album that is pure dynamite, from the first track to the last. What more can I say? Go get this one for the love of rap music.

-Ricky C. Gordon

FIFTH ELEMENT
BOUNTY KILLER
(BLUNT RECORDINGS/UNIVERSAL)

Bounty Killer's voice booms with raw and negative messages throughout his latest album, *Fifth Element*. It glorifies killing and robbing, and lives up to the hype of his name. The reggae superstar has long been recognized as one who is willing to stand politically against the government in Jamaica through his lyrics. In 1996, his album *My Xperience*, produced the battle cry track "Fed Up" that was banned in Jamaica for its aim to provoke violence as an answer to poverty. *Fifth Element*'s controversial bonus track, Look Into My Eyes," was also banned for the same reasons. A quotation from that track is "for you to stay alive, you've got to rob and kill." He also says, "the only friend I know is this gun I have." Bounty Killer does not stray far from his gun or his persona's killer instincts on the majority of the tracks. Free with Barrington Levy and Eaden And Sheeden with Junior



Reid offer the only positive vibes, while the title track "Fifth Element" and "Anytime" are other notable tunes. If you like gangsta rap or reggae of this nature, then this album is for you.

-Ricky C. Gordon

SCARED FROM THE CRYPT
SCARE DEM CREW
(BLUNT RECORDS/UNIVERSAL)

Scare Dem Crew display dancehall reggae to full effect with infectious beats on their debut album, *Scared From The Crypt*. Tracks like "Wine and Dine," "Scare Dem Soca," and "Natural Sensi" are ripe and ready for the dancehall scene. These young men don't stop "talkin' 'bout" girls on tracks like "Girls Dem Want We," "Pure Gal," and a few other notables. Scare Dem Crew have a clear focus on providing songs about relationships and songs which elevate their status as worldwide loverboyz. They are in sync, working off each other to produce a reggae classic for the ages. I highly recommend this as a must have for all reggae dancehall fans.

-Ricky C. Gordon



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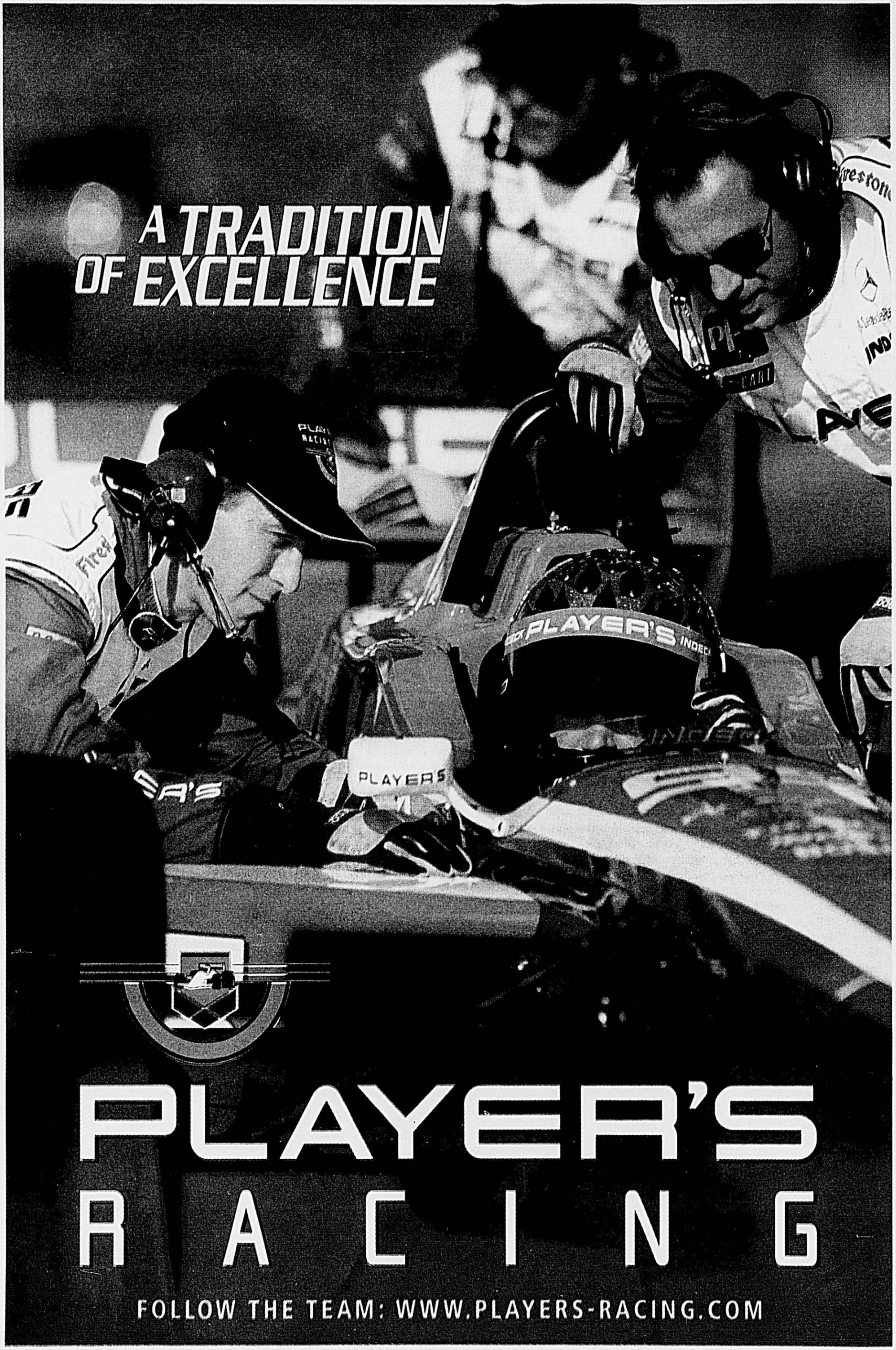
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